

7B
87-B
11719



A CATALOGUE OF
ETCHINGS AND
DRAWINGS

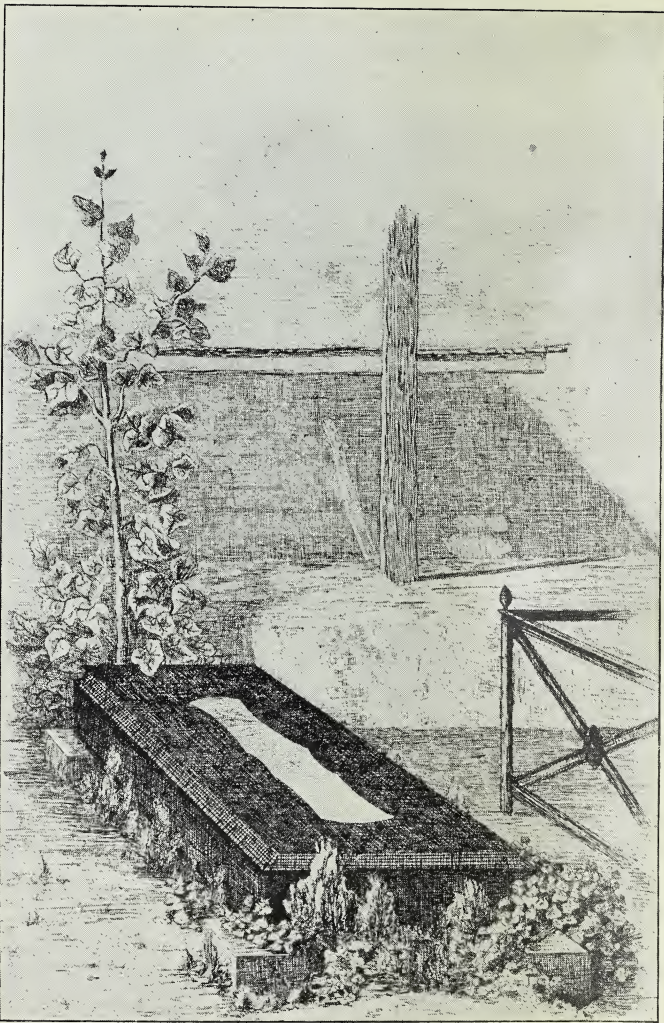
BY
CHARLES MÉRYON



EXHIBITED AT
THE GROLIER CLUB
29 EAST 32D ST., NEW YORK
FROM JANUARY 28 TO FEBRUARY 19
M.D.CCC.XCVIII







MÉRYON'S GRAVE AT CHARENTON.

A CATALOGUE OF
ETCHINGS AND DRAWINGS

BY
CHARLES MÉRYON



EXHIBITED AT
THE GROLIER CLUB
29 EAST 32D STREET, NEW YORK
FROM JANUARY 28 TO FEBRUARY 19
M.D.CCC.XCVIII



Digitized by the Internet Archive
in 2014

A BIOGRAPHICAL SKETCH OF MÉRYON.

On the 23d of November, 1821, was born Charles Méryon, the illegitimate son of Charles Lewis Méryon, an English physician of old Huguenot stock (1783-1877), and Pierre Narcisse Chaspoux, a French dancer, believed to have been of Spanish origin. The father (who became physician, secretary, and biographer to Lady Hester Stanhope)* subsequently took the boy's sister with him to England, leaving the son with the mother. The latter is said to have watched affectionately and carefully over the boy, and it is recorded that at her death she left him 20,000 francs. But it is also suggested as very likely that she bequeathed to him, together with a sensitive, ardent nature, the germs of the mental disease which was to cut short his career. He early went to school at Passy, and proved an "excitable and fitful scholar" from the first. Thence he was taken to Marseilles, then to Hyères, Nice, Genoa, Pisa, Leghorn, and back to Paris. Determined to enter the navy, he went to the naval school at Brest in

* For biographical sketch of the elder Méryon, see "Dictionary of National Biography," edited by Sidney Lee, vol. 37, London, 1894, p. 301.

1837. In 1839 he sailed in the *Algiers*, bound for Algiers and the Levant, and at Smyrna was transferred to the *Montebello*. He had had some elementary instruction in drawing at Passy, and during this voyage was busy with his pencil; on his return to Toulon, he began to study with Cordouan, a landscape-painter. Meanwhile his mother died, and Méryon in 1842 again went to sea in the *Rhin*, despatched to the coast of New Zealand; this time, too, he found many subjects for his pencil. In 1846, having served with credit, and attained the rank of lieutenant, he resigned his commission—believing that his constitution was too feeble—and returned to Paris. Drawn to art, but still feeling his way, he, after having some lessons from one Pheppes, a pupil of David, undertook a large painting, “The Assassination of Marion Dufrène, Captain of the *Brulot*, 1772,” the cartoon of which was exhibited at the Salon of 1848. The insufficiency of his preparatory studies became evident, and color-blindness made itself felt.

It was then that he met Eugène Bléry, the engraver, well known by his etchings of trees and plants, with whom he spent some months. During this period, also, he made short excursions to England, into Normandy and Eure, and to Bourges, in which latter place he became so much interested in peculiarities of architecture that he revisited it two years later (1850–51). While with Bléry, he exercised himself in making copies of old masters, especially Zeeman. The latter’s style in views of Paris and maritime scenes (published in the

seventeenth century) deeply influenced him, and brought him to his life-work, and to Zeeman he dedicated his "premier ouvrage," the series of etchings of Paris, issued 1852-54, on which his fame mainly rests.

Méryon's manner of making his preparatory sketches for his views of Paris was peculiar. He usually drew, not one picture of the entire scene to be reproduced, but a number of small sketches, bits and details of architecture, executed with hard, finely pointed pencils, working in light strokes from the bottom upwards. These he pieced together into one harmonious whole, reproducing for us the architecture of non-Haussmanized Paris, not with cold correctness, but with a living force, as Wedmore says. "The Paris," said an English writer, "is not merely a set of marvelous etchings, faithfully representing the places the artist has chosen to depict; but beyond and beside this, it is a history of the life of the city — of its busy streets and bridges, of its solitary bye-ways, its squalor and misery, of its greatness and magnificence — coloured throughout by the personal feeling and sentiment of the artist. It is a drama in which the personality of the author and his inmost life and thoughts are as clearly brought out as in the noblest poem which the literature of any county can boast."*

But this vision of old Paris, which raised him to the front rank of artists (the "greatest and most original etcher" of the present century, Burty called

* Burlington Fine Arts Club Catalogue [etc.] 1879, p. 17.

him), found no appreciation on the part of the general public. A few discerning and appreciative friends tried to help him and to interest others in his work. Victor Hugo wrote a glowing eulogium: "These etchings are magnificent things," said he; "strengthen this fine imagination by all encouragement possible." "The breath of immensity pervades the work of Méryon, and makes of his etchings not pictures merely, but visions." All to no purpose. Méryon struggled on, with his strong tenacity of purpose, but discouragement and disappointment began to tell upon the mind of this delicately organized, highly sensitive artist. Even when with Bléry his mind was slightly affected, and now his whimsicality grew into a more alarming mental aberration. He quarreled with his best friends; in his imagination he was cheated by them, pursued by enemies. His work began to show the vagaries of a mind no longer under control. Melancholy seized upon him, and his energy began to leave him. In 1857 the Duke of Aremberg installed him near his château at Enghien, and asked him to reproduce picturesque views in the park. It was too late, however. Things came to a crisis in 1858, and he was taken to the asylum at Charenton, Saint Maurice. The good influence of the place had its effect, and he was discharged after a time. But the cure was not permanent. In October, 1866, he returned to Charenton, where he finally refused all sustenance,—there was not enough food in the world, and he was getting more than his share, said he. The end came on February 14,

1868, and he was buried in the cemetery of the asylum on the following day, in the presence of a few friends. A. de Salicis, his old companion in arms, spoke some pathetic words at the grave, and Bracquemond subsequently etched an epitaph and some pictorial emblems on a large plate of copper, which rests on the tombstone lying flat on the grave.

Thus died this straightforward, earnest, honest soul, "an artist endowed with rare manual skill, a wondrous sense of beauty, and an unusual power of imagination," who experienced not in life the success and appreciation which he felt should be his, gratefully accepting the merest pittance for his finest plates—a franc and a half for his "Abside," and the whole Paris set for thirty francs, we are told!

It must not be forgotten, however, that his poverty was, in a measure, self imposed. Seymour Haden, in the "Academy" of January 31, 1880, bears witness to the fact that those near of kin to him looked after his comforts, and an unpublished letter from his father (see No. 1 in the present catalogue) also shows this; but poor Méryon evidently made it difficult for people to help him much.

"The case of Charles Méryon," wrote Hamerton, "is one of those painful ones which recur in every generation, to prove the fallibility of the popular judgment. Méryon was one of the greatest and most original artists who have appeared in Europe. He is one of the immortals. His name will be inscribed on the noble roll where Dürer and Rembrandt live forever. . . . He was sorely tried by public and national indifference, and in a moment

of bitter discouragement he destroyed the most magnificent series of his plates."

"The art of M. Charles Méryon," said Burty, "is absolutely personal. His high originality, which is not within the comprehension of every one, proceeds from no master, from no school. . . . A highly endowed nature, served by a persistent will, he . . . expressed with a wholly French clearness the intimate and supreme poetry of that old Paris which it was reserved to our generation to demolish and disfigure without pity. Architecture . . . has become, under his point, what landscape is for certain great masters — a poem. . . . M. Méryon preserves the characteristic detail of the architecture . . . ; without modifying the aspect of the monument, he causes it to express its hidden meaning, and gives it a broader signification by associating it with his own thought. Hence the twofold power of this work."

And Wedmore: "Spirits spoke to him, only too well, in every street of Paris. The stones were alive. And in every building of beauty or age, at every dark street-corner, in every bridge that spanned the breadth of Seine, in every aspect of wandering water or passing sky, there was something to recall to him the fortunes of the solitary, of the disappointed, of the desperate, of the poor. His sense of these strange fortunes — of their mystery and tragedy — he has woven inseparably into the fabric of his work."

A LIST OF BOOKS
AND PAMPHLETS CONCERNED WITH
CHARLES MÉRYON.

(ARRANGED CHRONOLOGICALLY.)

Burty, Philippe. L'Œuvre de M. Charles Méryon. ("Gazette des Beaux-Arts," Vol. XIV, pp. 519-533, and Vol. XV, pp. 75-88, June and July, 1863.)

Burty, in this article, calls attention to the notices of Méryon by Théophile Gautier in the "Presse" and the "Moniteur," Paul Mantz in "L'Événement" and "L'Artiste," and Charles Baudelaire in the "Revue Française," and also to an article in the "Siècle" of October 6, 1858.

Hamerton, Philip Gilbert. Méryon. (Chap. IV, covering pp. 167-176, of his "Etching and Etchers," Boston, 1876.)

Burty, Philippe. Les portraits de Charles Méryon. (In his "Maîtres et petits maîtres," Paris, 1877, pp. 110-119.)

Wedmore, Frederick. Méryon and Méryon's Paris. ("Nineteenth Century," Vol. III, pp. 863-874, May, 1878.)

—*Same*. (In "Studies in English Art," second series, London, 1880, pp. 169-202.)

—Méryon and Méryon's Paris: with a descriptive catalogue of the artist's work. London, 1879.

Edition limited to 113 copies. The "Nineteenth Century" article republished again, with no material changes, as an introduction to the catalogue.

—*Same*. Second edition, revised and enlarged. London, 1892.

Edition limited to 129 copies.

Méryon and his Work. ("Nation," Vol. XXVI, p. 409, June 20, 1878.)

Attributed in Poole's Index to R. Sturgis.

Burlington Fine Arts Club. Exhibition of a selection from the work of Charles Méryon. [Catalogue; with an introductory sketch of Méryon's life and works.] London, 1879.

Burty, Philippe. Charles Méryon, sailor, engraver, and etcher. A memoir and complete descriptive catalogue of his works. Translated from the French of Philip Burty by Marcus B. Huish. London, 1879.

Haden, Francis Seymour. About etching. The Fine Art Society. [London], 1879.

Contains interesting material concerning Méryon and Haden's visit to him.

—*Same*. 3d edition. London [1881].

A descriptive catalogue of a collection of drawings and etchings by Charles Méryon, formed by the

Rev. J. J. Heywood. Seventy-five copies privately printed for Ellis & White, 29 New Bond Street, 1880. [London. "Advertisement" signed F. S. Ellis.]

Wedmore, Frederick. The Etchings of Méryon. ("Art Journal," London, 1881, p. 129.)

Bouvenne, Aglaus. Notes et souvenirs sur Charles Méryon, son tombeau au Cimetière de Charenton Saint Maurice. Avec un autographe, des dessins inédits, des portraits de Méryon et des gravures de Bracquemond, Bouvenne, Focillon et Gachet. Paris, 1883.

Catalogue of the etched work of Charles Méryon. With a biographical sketch of the artist [by F. Keppel]. Frederick Keppel & Co., New York, 1886.

The "biographical sketch" was reprinted in "American Etchers. Reprinted from 'The Century Magazine' for February, 1883 . . . , by Mrs. Schuyler Van Rensselaer. To which is added an account of Méryon and his work, by Frederick Keppel" (New York, Frederick Keppel & Co., 1886).

Méryon's Etchings. ("Nation," Vol. XLII, p. 176, February 25, 1886.)

Attributed in Poole's Index to E. Shinn.

Catalogue of the collection of etchings by Charles Méryon, of M. de Salicis, deceased, late of Paris, [etc.], which will be sold by auction, by Messrs. Christie, Manson and Woods, . . . July 16, 1891. [London.]

In the group of faithful ones there was an engraver of rare merit, M. Bracquemond, who also had been a friend to Méryon; it was he who understood and carried out the thought of M. de Salicis by engraving a plate of copper, 118 centimètres in height, which was placed on the flat side of that black stone.

This engraving is an allegory recalling Méryon's profession: at the top a skull, symbol of the departure from this earth; below, crossed, are two extinguished torches, the date of birth and of death of the artist; in the center a branch of laurels, the leaves of which support a plate, a burin, an etching-point, a bottle of acid, indeed all of the working-tools of the etcher; at the bottom, M. Bracquemond had the happy idea of placing the vessel of the arms of the city of Paris, such as Méryon had invented and designed it.

By this image, no doubt, he wished to remind us that Méryon, although of English origin, was essentially Parisian by talent and in his heart.

Has not M. Bracquemond been in a measure the architect of this tomb erected to one of the glories of Paris?

A. Bouvenne, "Notes et souvenirs sur Charles Méryon" (1883), pp. 7, 8.



INSCRIPTION ON MÉRYON'S TOMBSTONE.



CATALOGUE.

MANUSCRIPTS AND PORTRAITS OF MÉRYON.

- 1 **MS. volume**, with title-page, in ink: Tome II^e | Correspondance. | Lettres écrites et reçues. | Lettres imprimées, avis, &c. | 2^e cahier pr. 1865 | Méryon, Charles. | Graveur aquafortiste, ex-marin. | 20. R. Duperré. |

From the collection of Philippe Burty. 8^o, faintly ruled. Cheap commercial binding, with ticket of maker: "Dupin, Papetier." Paged 1-170 in MS. The nature of this highly interesting volume is indicated by the title. Into it Méryon copied the letters which he wrote to various people; the writing is minute and close, erasures are numerous and the elaborate letters run over on to extra sheets of various sizes pasted in and folded in most complicated manner to fit the size of the book. The first letter is dated 6 Nov., 1865; the last, July 28, 1867, from the Maison de Santé. Inserted between the leaves are letters from various personages: Delâtre and Pieron, his printers; Jules Niel, librarian at the Ministry of the

Interior ; Ingres the painter ; Baron de Nieuwerkerke, Minister of Fine Arts ; Burty, Bracquemond, Baron Pichon, littérateur and collector ; Bailly, Benjamin Fillon, Wasset, Laurence and others who tried in vain to assist him, often with great tact and forbearance ; de Salicis, Grenaud, and others who had served with him in the navy. Interspersed are printed circulars from societies and tradespeople, notices of funerals, etc. Towards the end, fewer documents are inserted, his letters are very frequent, long, and wandering, showing the rapid failure of his mind. The last letter is a "duplicata" addressed to the director of the Charenton asylum, and opposite there is a slight sketch of his smaller etching of "La loi lunaire," with verses and other writing. Accompanying the volume are letters from Méryon to Burty (1861-64) referring to the catalogue which Burty was making for the "Gazette des Beaux-Arts," and containing also his verses for the "Morgue," to Bléry, to Zeeman, etc., and several receipts for small sums received from Burty and others for his etchings, etc.

Among the letters in the volume two have an especially sad interest, as showing the friendly but unsuccessful attempts made, to the very end, to help the unhappy and unfortunate artist. Under date of January 7, 1866, Méryon's father writes to him from London as follows [in French]:

MY DEAR FRIEND : You leave me without news of yourself for so long that I fear you are ill. Your sister also does not write to me.

Since my last letter I have had misfortunes of which the death of my dear wife was the saddest. The others relate only to money matters, which are mended by economy, but the first has prostrated me so that I have not before this had the heart to write to you.

At the beginning of the new year I find myself free from debt, and I am preparing to send you two hundred francs, if you will accept them. For you will doubtless remember that the last time I sent you a small sum you accounted it as *so much taken from the enemy*.

Eugénie does not forget you by any means.

We intend, circumstances permitting, to pay you a visit next spring.

Jean has married a young French girl of Smyrna and is stopping in that city at present.

The photograph of yourself, so well taken, and which you

presented to me some years ago, hangs on the wall over the fire-place, in my bed-room. There I study your features every morning on rising, every evening when retiring. You much resemble your dear mother.

As to Fanny, I wrote to her several months ago, asking for her photograph, but she would not grant me that favor, saying that she did not have any printed.

Eugénie has changed but little; but time has left heavy marks on me, and I exist at present only by sufferance and the good will of God.

Always your friend,
C. L. M.

Address your letters care of Messrs. Bosanquet & Co., 73 Lombard Street, London, as formerly.

Méryon, in his reply of 8th February, 1866, after stating that he had not heard from his father since 1863, excepting through the visit of a M. Miranda, made in the elder Méryon's name, continues :

I certainly feel a real pleasure in knowing that you are enjoying as good health as is possible considering, on the one hand, your advancing age, and on the other the misfortunes which have befallen you, and of which, indeed, the most painful is the death of Mme. Méryon, a loss which I too, who have retained so pleasant a recollection of her character, feel with sincere and profound regret; for I have not forgotten, as I have often said to you, the happy time, free from all care, the sweetest of my childhood, which I passed in your company and that of that good and amiable lady.

Then, with the words, "But, Monsieur Méryon, despite this knowledge that it is pleasant to me to address you, notwithstanding the respect which has always been inspired in me by that organizing force given to you by the Creator, to whom, as I see with pleasure, you render homage," he introduces several pages of rambling matter. Apologizing for his frankness, even brutality, he states that the sum sent by his father is a sort of trap set for his cupidity, a means of hastening his death, and that consequently he cannot accept it; that he does not put faith in the statement regard-

ing Jean, but believes that he is dead; that he does not count on the proposed visit, which he thinks would be unprofitable, useless; that Eugénie is his pitiless enemy, etc., etc. The whole foreshadows the final catastrophe.

2 A receipt in Méryon's writing.

Translation: "Received from Mr. Ph. Burty the sum of fifty francs in payment for a number of engravings and drawings made by me. Paris, this 15th December, 1864." C. Méryon. Méryon (Charles), engraver, 20 Rue Duperré.

3 Portrait of Méryon, by Bracquemond. Head in profile on medallion.

C. Méryon. Rue No. St.-Etienne-du-Mont, 26, mdcccliv.

a Proof before letters (W. 1st state), "B à C. M." in upper left hand corner. Signed in crayon by Bracquemond, who adds a note: "Very fine proof, before the plate was cut by Méryon." On green paper.

b 1st state (W. 2d state). Plate cut. "B. à C. M." has disappeared. "Ch. Méryon" on the plaque. Below:

Messire Bracquemond
A peint en cette image
Le sombre Méryon
Au grotesque visage.

Signed in pencil by Bracquemond with his note: "done after nature in terra-cotta manner."

c 2d state (W. 3d state). The verses and the line below have disappeared, "B. à C. M." now appears in the lower left hand corner, printed in red, and the new inscription reads: "Imp. A. Delâtre, Rue St. Etienne-du-Mont, No. 26."

4 Portrait of Méryon, seated, by Bracquemond. Etched from life.

a On green paper. One of 10 proofs.

b Facsimile. With signed note in ink by Bracquemond: "Ch. Méryon, engraver. Plate destroyed. Etching after nature." Plate destroyed by Méryon.

5 Charles Méryon, 1858. Portrait by Flameng. Méryon sitting up in bed. Facsimile of the drawing.

a 1st state. Before title. In upper left-hand corner: "II [?] Mai 1858 Lp. Flameng." With pencil note below, in French: "Engraved after my drawing executed from nature a short time before the death of Méryon. This artist at that time lived in a Hôtel of the Rue des Fosses St. Jacques. Léop. Flameng."

"A short time before the death" is, of course, an error.

Flameng has stated that as he proceeded with the drawing Méryon became more and more excited until he (Flameng) had to make a speedy exit.

b 2d state. With title.

6 Supposed portrait of Méryon. Etcher unknown.

Bust portrait. Full-face, eyes glancing sideward. Clad in shirt open at neck, coat thrown back. Engaged in drawing. From the Thibaudeau collection.

ETCHINGS BY MÉRYON.

It has been found most convenient to adopt the arrangement made by Burty (although it is not strictly chronological), as it seems best to show the artistic development of Méryon. In determining states, Wedmore has been followed unless otherwise noted. For each plate, the numbers in Burty and Wedmore are given, B. standing for Burty's Catalogue, translated by Huish (1879), and W. for Wedmore's "Méryon" (2d edition, 1892).

7 Head of Christ.

B. 1. W. 78.

After a miniature made by Élise Bruyère, from a painting by Philippe de Champagne. "This was the first attempt at etching made by Méryon, under the direction of Mons. Bléry."—*Burty*.

Unique. Manuscript note in ink by Méryon, on mount: "d'après une copie d'une peinture de Philippe Champagne."

8 The Cow and the Ass. C. M. d'après Louterbourg.

B. 2. W. 63.

9 A Soldier, standing, full face, with arms extended and hands resting on his battle-ax. After Salvator Rosa.

B. 3. W. 67a.

10 **A Soldier**, standing, seen in profile.

W. 67.

Ms. note in ink, by Méryon: "Soldat, d'après Salvator Rosa." Not described by Burty.

"A Shepherd," B. 4, "A Shepherdess," W. 67*b*. The only copy known belongs to Mr. Macgeorge of Glasgow.

11 **The Sheep and the Flies.**

B. 5. W. 64.

Ms. note in ink by Méryon: "d'après Karel-Dujardin."

12 **The Three Pigs before a Hovel.** C. M.
d'après K. D. J.

B. 6. W. 65.

Japan paper.

13 **The Two Horses.** C. M. d'après K. D. J.

B. 7. W. 66.

Japan paper.

11, 12, and 13 are reversed copies after etchings by Karel du Jardin.

14 **Ewe and Two Lambs.** K di J. V. V. A. 4.

Paris. Imp. Delâtre.

B., p. 34. W. 62.

Wedmore calls this a copy from A. Van de Velde. Burty describes it as above. Published in "L'Artiste," 15 Dec., 1861.

15 **The Pavilion of Mademoiselle and a part of the Louvre at Paris.** C. Méryon d'après Zeeman.

B. 8. W. 68.

Ms. note in pencil by Méryon: "Vue du Pavillon de Mademoiselle et d'une partie du Louvre (vers 1650)."

16 Entrance of the Faubourg of Saint Marceau at Paris.

B. 9. W. 69.

a Before letters.

Pencil note by Méryon: "Entrée du faubourg St. Marceau à Paris (1650 environ)."

b With "C. M. d'après Zeeman."

17 A Water-mill near Saint Denis. C. M. d'après Zeeman.

B. 10. W. 70.

Pencil note by Méryon: "Moulin à eau à St. Denis."

18 The River Seine and the Angle de Mail at Paris.

B. 11. W. 71.

Before letters.

Ms. lettering in pencil by Méryon: "C. M. 1850. De Rivier de Cijne en de houk van de Malie bain [?] tot Paris. d'après Zeeman 1650."

Nos. 15-18 are after a series of etchings by Zeeman published at Amsterdam, about 1650, by Clément de Jonghe, under the title of *Veues de Paris et ses Environs*. "The coppers of the two first were bought of Méryon by the engraver, Auguste Péquégnot, and are still in existence."

— *Burty*.

19 The Galliot of Jean de Vyl at Rotterdam.

B. 12. W. 72.

The present copy has "C. M. d'après Zeeman," and the angles of the plate are rounded off. It comes after B.'s 2d state. W. mentions no states.

20 From Haarlem to Amsterdam.

B. 13. W. 73.

a 1st state. With "C. M. d'après Zeeman." Before the angles of the copper-plate were rounded off.

b 2d state. Angles of plate rounded.

Only first state given by B.; none by W.

21 South-Sea Fishers.

B. 14. W. 75.

a 1st state. With "C. M. d'après Zeeman."

b New issue of this plate published by "L'Artiste" in 1861, with the name "Méryon" completed by another hand.

22 Calais to Flushing.

B. 15. W. 74.

a 1st state. With "C. M. d'après Zeeman." Angles of plate square.

b 2d state. Angles of plate rounded.

W. and B. mention no states.

This and the preceding three are copies of a set of etchings by Zeeman, the set having for title, '*Recueil de plusieurs navires et paysages faits d'après le naturel.*'"

23 Entrée du Couvent des Capucins Français à Athènes.

B. 16. W. 32.

a 1st state. Before letters.

b 2d state. With the title as above, "tome i, p. 76" in the left upper corner, "C. Méryon sculp.", and "Pierron Delâtre, R. Montfaucon, I."

Executed for Count Léon de Laborde's "Athènes au XVme, XVIme, et XVIIme Siècles" (Paris, 1853).

24 La Salle des Pas Perdus.

B. 17. W. 76.

a W. 1st state. Plate uncut. With long inscription, beginning "Il faut avoir examiné la pièce originale," and fol-

lowed by the signature. This comes between B.'s 1st and 2d states.

b B. 3d state. With "C. Méryon sculp. d'après Ducerceau, MDCCCLV." and "Delâtre R. Fg. St. Jacques, No. 81." The copper has been cut just below the marginal line at the bottom.

The long inscription on 24*a* is here given in Méryon's handwriting, in pencil.

25 **Chenonceau.** C. Méryon sculp. d'après Ducerceau — A. Delâtre Imp. Rue du Fg. St Jacques no. 81, Paris.

B. 18. W. 77.

"This very intelligent reduction of one of the plates in the second volume of 'Les plus excellents bastimens de France, par Jacques Androuet du Cerceau, Architecte à Paris,' is to be found in 'L'Inventaire des meubles, bijoux et livres estans à Chenonceau, suivi d'une notice sur le Château de Chenonceau,' by the Prince Auguste Galitzin, 1856."—*Burty*.

W. 77 *a* shows a different side of the castle.

Mr. Macgeorge has the only impression.

26 **Le Pont-Neuf et la Samaritaine de dessous la 1ère Arche du Pont-au-Change.**

B. 19. W. 29.

a Trial proof, without sky, and with top, over center of arch, unfinished. White space around head of man fishing.

b Trial proof, with a delicate sky. Top completed. B.'s 1st state.

c Proof. Bottom marginal line strengthened and completed. Space around head of man fishing is now filled in. B.'s 2d state.

d W.'s "published state." B.'s 2d state. With title, as above, and "C. Méryon sculp. d'après un dessin de Nicolle, tiré du cabinet de Monsieur Destailleurs, Architecte. Imp. A. Delâtre, Rue Fg. St. Jacques, 81."

27 **Le Pont au Change, vers 1784.**

B. 20. W. 28.

a Trial proof. Before the sky. Before the rope.*b* With the rope. Before letters. Apparently W.'s 1st, B.'s 2d state.*c* With title as above, and "C. Méryon, sculp. mdcccl5 d'après un dessin de Nicolle. A. Delâtre Imp. rue du Fg. St. Jacques, n^o 81." Apparently W.'s 2d, B.'s 3d state.

B. and W. give a fuller and somewhat different inscription, thus: ". . . dessin de Nicolle, tiré du cabinet de M. Destailleur, architecte. Imp. A. Delâtre, Faub. St. Jacques, No. 81."

See also No. 113.

28 **Plan du Combat de Sinope, d'après le dessin d'un officier du navire Anglais "Retribution."**

C. Méryon sculp. A. Delâtre Imp. Rue de la Bucherie, n. 6.

B. 21. W. 79.

Colored.

"This plan, which shows the respective positions of the Russian and Turkish fleets, was intended to illustrate a work which was never published."—*Burty*."The impressions, generally coloured, were published by Tanera."—*Wedmore*.29 **San Francisco, MDCCCLV.** C. Méryon del. sculp. Paris, 1856. A Delâtre Imp. Rue Fg. Poissonnière, 145.

B. 22. W. 80.

"The commission for the plate was given to Méryon by two bankers, Messrs. T. R. Bayerque and A. Pioche, whose portraits fill two medallions and whose initials are placed on escutcheons. The arched frame, supported by the figure of 'Work' seated on mining tools, and 'Abundance' reclining on fruits of various kinds, was not placed there for allegori-

cal or ornamental purposes merely, but principally in order to fill up a large gap which occurred in the five little daguerreotype plates which had been furnished to Méryon as a basis for his design. These plates having been taken on the spot, but at different hours of the day, showed in some the light coming from the right, in others from the left. This troubled him greatly, as did the whole plate, which, in fact, hastened on the course of his malady. . . . The steel on which this magnificent yet extraordinary design was drawn is still in existence."—*Burty*.

For drawings, see No. 107.

30 View of the Ruins of the Château of Pierrefonds.

B. 23. W. 81.

Burty catalogues a 1st state: "Before much subsequent working on the plate in dry point," and a 2d state: "With these additions." The plate here shown is presumably B.'s 1st state. It is signed "C. M."

"This facsimile of a sketch from nature of Monsieur E. Viollet le Duc was etched by Méryon during his first confinement in the asylum at Charenton."—*Burty*.

31 Rue Pirouette-aux-Halles, 1860.

B. 24. W. 30.

a 2d state (B.'s 2d). "C. M. et L." on chimney to the right. Inscription "Jamet M^d Marée. Bains de Mer Dieppe. [etc.]" on wall at right. Title: "Rue Pirouette. 1860." Rare, says W. 20 impressions, says B.

On Japanese paper.

b 4th state (B.'s 3d). Title as above, "Laurence del. Méryon sculp.," and, *under* the title, "Delatre imp. R. S. J. 265." "C. M. et L." has disappeared from the chimney. New inscription (fragmentary) on wall at the right: "Aux no. Cana. Martinga Restaura."

c 5th state (B.'s 4th). Inscription on wall at right again changed to: "Aux no. Gama. Sacoeh. [etc.]" Also, "Laurence et Méryon" appears on wall in upper left hand corner, which is not noted in either W. or B.

"He used the burin in this plate to a considerable degree . . . The copper is in existence."—*Burty*.

32 **Presentation to King Louis XI. of the Work Valère Maxime**, printed at Paris about 1475.

B. 25. W. 82.

Signed "C. M. sc.," which signature, according to Burty, "constitutes the mark of a 4th state."

No states in W.

After a miniature which belonged to Niel.

"The plate is in existence."—*Burty*.

33 **Chevet de St. Martin-sur-Renelle, Église paroissiale Supprimée en 1791.**

B. 26. W. 83.

a Trial proof. With "Polydes Langlois, 1837. C. M."

b With title, as above, and "Polydes Langlois, 1837. C. M. 21 Octobre, 1860. Imp. Delâtre. Imp. r. des Feuillantines 4." At top of plate: "Mémoires de la Société des Antiquaires de Normandie T. xxiv."

B.'s 2d state; no states in W.

34 **Passerelle du Pont au Change après l'Incendie de 1621** (d'après un dessin du temps tiré de la collection de Mr. Bonnardot).

B. 27. W. 84.

a 1st state. (B.'s 4th.) Before letters. Signature C. M. followed by an L in a triangle, which, Burty tells us, is the stamp of the collection Lagoy, and appeared in some proofs, being subsequently erased.

b 2d state. (B.'s 5th.) With title as above, and "Imp. Delâtre, r. des Feuillantines, 4, Paris." An impression on green paper, before the plate was put in press for the "Gazette des Beaux-Arts," in which it appeared on Nov. 1, 1860 (Vol. viii, opp. p. 156). Title is in small caps, as in B.'s 6th state!

35 **Partie de la Cité de Paris, vers la fin du**

XVIIe Siècle, sur la rive gauche de la Seine,
entre le Pont Ne. Dame et le Pont-au-Change.

B. 28. W. 31.

a Trial proof. (B.'s 2d trial proof.) Sky unfinished on the left. Towers of Notre Dame inserted. Smoke issuing from two chimneys on the right. Unlettered board over gables on extreme right.

b 2d state. Words "Au Cana" in inscription on 1st state on board over gables ("Au Cana, C. Méryon, restaura Paris an de gra, 1861") have been removed.

Méryon here indulges in a favorite trick of having the margin of the plate pass through an inscription, so that the words at the ends of the lines are fragmentary.

c 3d state. The inscription on the board is replaced by "Au Repu. Le Sobre resta. Poisson fr." With title as above, followed by a long note beginning, "N. B. Sui- vant toute probabilité," and with "*(Le dessin fait partie de la collection de M^r. Bonnardot.)* Chez Rochoux, Quai de l'Horloge, 19. Delâtre Imp. r. des Feuillantines, 2, Paris."

"This etching," says Burty, "afforded to Méryon's friends one of the most convincing proofs of his unfortunate malady. In spite of their counsels, and of the advice of Mons. Bonnardot, who wished him to keep to the original design, Méryon pretended that the towers of Notre Dame, and the chimneys of the houses, had been effaced in the original drawing by evil-disposed persons, and he insisted on placing them in his etching; thus transgressing historical accuracy with a persistency which could leave no doubt in any one's mind as to his mental condition."

36 **Le Grand Châtelet à Paris**, d'après un des-
sin executé vers 1780, qui fait partie de la col-
lection de M^r. Bérard.

B. 29. W. 85.

a 1st state. (B.'s 2d.) Before letters. "20 proofs were taken of this state."—*Burty*.

b 2d state. (B.'s 3d.) Title, as above, and "C. M. sculp. 1861. Pierron Imp. r. Montfaucon 1. Chez Rochoux, Quai de l'Horloge, 19."

- 37 **Vue de l'ancien Louvre du Côté de la Seine**
(165 . .) Peint par R. Zeeman. Gravé par
C. M. 1866. Chalcographe Imp^{le} du Louvre.

B. 30. W. 60.

a Proof before letters. No sky. Signed in pencil, "C. M.
3 Nov. 1865."

b 1st state. Before letters. Ms. note "à Monsieur Reiset,"
by C. Méryon.

c 2d state. With full inscription as above.

"The copper of this etching is in the Calcographie Na-
tionale at the Louvre."—*Burty*.

- 38 **Eaux-Forts sur Paris** par C. Méryon.
MDCCCLII.

B. 31. W. 1.

Title, printed on green paper, of Méryon's principal work,
which latter is entered under Nos. 38 to 61 in the present
catalogue.

- 39 **À Reinier, dit Zeeman, Peintre et Eau-for-**
tier. C. Méryon fecit MDCCCLIV. Imp.
Rue neuve St. Etienne-du-Mont no. 26.

B. 32. W. 2.

Dedication of the Paris set; 42 lines of verse, beginning
"Peintre des matelots."

- 40 **Old Gate of the Palais de Justice.**

B. 33. W. 3.

a Proof before letters. (B. 1st state.) Printed with the
"Tombeau de Molière," which was engraved on the same
plate. (See No. 61.)

b 1st state (B. 2d). Before letters. Now divided from
the "Tombeau," and the plate cut down.

c 2d state (B. 3d). With "Paris. C. Méryon. fit.
MDCCCLIV. Imp. Rue Ne. St.-Etienne-du-Mont, no. 26."

41 **Qu'Âme pure Rougisse.** C. M. mdcccliv.
Méryon imp. Rue neuve St.-Etienne-du Mont
no. 26.

B. 34. W. 4.

Twenty-one lines of verse, beginning:

“Qu'âme pure rougisse,
Mais ci pour frontispice
Je prends noir Diablotin.”

Subsequently, the word *rougisse* was altered to *gemisse*.

42 **Arms of the City of Paris.**

B. 35. W. 5.

A shield, on which a galley is sailing toward the right.

a Proof before letters. Plate uncut.

b Proof before letters. Plate cut down close to etching on both sides.

Presentation copy.

Note in ink:

“À Monsieur Niel—faible témoignage de reconnaissance pour le généreux appui et les encouragements qu'il m'a donnés, pendant l'exécution de ce premier ouvrage.

“Son très humble et bien dévoué serviteur et ami

“C. Méryon.

“13 Mars, 1855.”

c Publication state, with “C. Méryon ft. MDCCCLIV. Imp. Rue Ne. St. Etienne du Mont 26.” On green paper.

43 **Fluctuat nec Mergitur.** MDCCCLI-IV.
C. M.

B. 36. W. 6.

A shield, with galley sailing toward the spectator.

a The etching.

b A woodcut copy. The oars are raised here, instead of being lowered, as in the etching.

This, according to Burty, appeared in the “Gazette des Beaux-Arts” of 1864, and was subsequently printed on the

cover of the "Paris Guide, par les principaux écrivains et artistes de la France, 1867."

For drawing, see No. 108.

44 *Le Stryge.*

B. 37. W. 7.

a 1st state (B.'s 2d). Initials "C. M." on chimney at bottom of oval. Under the oval, on the left: "C. Méryon del. sculp." and "MDCCLIII" (reversed); on the right: "A. Delâtre imp. rue de la bucherie, 6." Underneath, the lines
 "Insatiable vampire, l' éternelle Luxure
 Sur la grande Cité convoite sa pature.
 "C. M."

"Very few impressions."—*Wedmore*. On green paper.

b 2d state. (B.'s 3d.) Plate slightly reduced in size. The lines of verse removed.

c 4th state. All lettering is erased except "C. M." inside the oval, and near these initials appears the number "1." Just below the oval, in very minute capitals, "A. Delâtre Imp. R. S. Jacques 265.", and under that the title "Le Stryge."

Presumably a later state than Burty's 4th.

Regarding the figure "1," *Wedmore* says: "In this way Méryon numbered in their last regular *tirage*, and always inside the line of the picture, the twelve principal pieces of his set of 'Paris,' of which twelve this is the first."

45 *Le Petit Pont.*

B. 38. W. 8.

a 1st state. Before the initials "C. M." in the upper right hand corner, and before the bottom marginal line.

Signed in pencil: "C. Méryon 1850."

b 2d state. With the initials and the bottom marginal line.

The later states have title and other lettering.

On green paper.

46 *L'Arche du Pont Notre-Dame, 1850.*

B. 39. W. 9.

a 1st state. B.'s 1st state, described as "with cross-hatching on the under-side of the arch."

b 2d state (W.'s 1st). With "C. Méryon del. sculp. imp. Rue ne. St. Etienne du Mont 26" below, on the left, and "Paris 1853" on the right.

Both on green paper.

47 La Galerie de Notre-Dame.

B. 40. W. 10.

a Trial proof. Houses and sky seen between the arches, and the upper one of the two jackdaws flying between the columns, all unfinished.

Pencil note: "Très belle épreuve d'essai par Ch. Méryon. Aug. Delâtre."

On green paper.

b 1st state. (B. 2d.) Unfinished portions now completed; some of the birds in the distance erased.

Below, on the left: "C. Méryon del. sculp. 1853"; on the right: "Imp. Rue Ne. St. Etienne-du-Mont, 26."

c Same, on green paper.

Subsequent states have title and some changes in lettering.

48 La Rue des Mauvais Garçons.

B. 41. W. 11.

a 1st state, before letters.

b 2d state. With "Méryon Imp. Rue Ne. St. Etienne-du-Mont 26" along the right side of the plate, inside of the marginal line, "M" in the lower left hand corner, on a stone, and at the top 12 lines of verse, beginning: "Quel mortel habitait," with date "Paris, Mars LIV."

Pencil note, "demoli. 1851,"

"Both states are rare." — *Wedmore*.

49 La Tour de l' Horloge.

B. 42. W. 12.

a Trial proof, before all letters, and before marginal lines.

b 1st state. With "C. M." in the right upper corner.

On green paper.

c 3d state. With marginal lines at bottom and on both sides.

d 4th state. Title as above, and "A. Delâtre imp. Rue S. Jacques, 265." Initials "C. M." replaced by Méryon's mon-

ogram. Figure "5" in left lower corner. Various changes: Figures added on the scaffolding in the center, the round building on the bridge in the distance to the right has been removed, two beams of light stream through windows across the center of the picture, the roof of the "Tour," hitherto white, is now shaded, signs are put up against the buildings, and there are changes on the bridge.

50 **Tourelle, Rue de la Tixéranderie, démolie en 1851.**

B. 43. W. 13.

a Proof before letters. (B. 1st state.)

Pencil sketch of a part of the "Tourelle" on the same sheet.

b 1st state (B. 2d). With "C. M." in the right upper corner.

On green paper.

51 **Saint-Etienne-du-Mont.**

B. 44. W. 14.

a Trial proof.

b 1st state (B. 1st). "C. M." in right upper corner.

On green paper.

c 2d state. (B. 2d.) The arms and head of the workman on the lowest planks of the scaffolding are erased.

d 5th state. (B. 4th.) The arms of the workman are restored, again reaching upward, but with the hands far apart. At the top of the building to the right: "St. Eⁿe du Mont et l'ancien Collège de Montaigu." To the left, below, on one of the posters on the wall: "A. Delâtre imprimeur taille-douce eau-forte. R. S. Jacques 265." In the left lower corner the number "7." Slight additional work on the façade of the church.

For drawing, see No. III.

52 **La Pompe Notre-Dame. 1852.**

B. 45. W. 15.

a Trial proof, before letters. Signed, in pencil, "C. Méryon, 1852."

b Proof (B. 1st state). Below, reversed: "C. Méryon, ft.—R. Nve. St. Etienne-du-Mont, 26" on the right, and "1852" on the left. On green paper.

c 1st state (B. 2d). Inscription now properly placed: "C. Méryon ft.—Imp. R. Ne. St.-Etienne-du-Mont 26" on the left, and "1852" on the right.

"The plate is now enriched with burin work, and is in its finest state."—*Wedmore*.

d 2d state (B. 3d). Added lettering: "Publié par l'artiste" under left corner, "La Pompe Notre Dame" in the centre below, and "Imp. A. Delâtre R. St. Jacques 176" under right corner.

e 4th state (B. 5th). Roof of the "Pompe" shaded. Lettering now replaced by "La pompe Notre Dame 1852" (in small capitals) and "A. Delâtre Imp. R. S. Jacques 265" below, "C. M." in right upper corner, and "8" in left lower corner.

53 The Little Pump.

B. 46. W. 16.

A fantastical border surrounding 14 lines of verse, beginning "C'en est fait," with date below "MDCCLIV."

"Composed," says Burty, "as a frontispiece to the second part of the Paris Views."

a Trial proof. Margin of copper not cleaned.

b Proof. (B. 1st state.) Before work noted under *c*.

c Only issued state. Title as above, and "Méryon. C. M. f. Imp. R. Ne. St. Etienne-du-Mont 26." Various changes: the water spouted by the dolphins above and the overflow from the cups both more strongly accentuated, more shading on the pump, and rays issuing from the letters "P" and "N.D."

54 Le Pont Neuf.

B. 47. W. 17.

a Trial proof. Sky and houses in centre unfinished; no smoke rising from the chimneys; the tall chimney to the right is wanting; no birds in the sky.

Before marginal line at bottom.

b 1st state. (B. 4th.) Portions wanting in preceding are present here. Below, on the left, "C. Méryon del. sculp. 1853"; on the right, "Imp. A. Delâtre Rue de la Bucherie No. 6." Below, eight lines of verse, beginning "Ci gît du vieux Pont-Neuf."

On green paper.

c 2d state. (B.'s 5th.) The verses have been erased; traces of the same distinctly visible.

d Same, on green paper.

"In this state, with the dry-point work just finished, are the finest impressions generally."—*Wedmore*.

e 3d state. (B. 6th.) The tall chimney to the right, and some figures in the center, on the bridge, have disappeared; the houses in the center have been re-drawn and are much smaller; there are heavier clouds in the sky. All inscriptions erased, and replaced by the title alone, "Le Pont-Neuf," in tall light capitals.

f 4th state. (B. 6th.) The title is now in quite small capitals, followed by "1850," and "A Delatre Imp. R. St. Jacques 265," below. "C. M." in left upper corner, and "9" in left lower corner.

For drawings, see No. 112.

55 Le Pont-au-Change.

B. 48. W. 18.

a Trial proof. Without sky and buildings in the distance and before much added work.

On green paper.

b Proof before letters (B. 2d state). Sky and buildings are now put in. The balloon *Speranza* is rising on the left.

On green paper.

c 1st state (B. 3d); or, according to a pencil note in French, intermediate state before the re-biting in the background and the removal of the traces of burr. Below, on the left: "C. Méryon del. sculp. mdcccliiii"; on the right: "Imp. R. Neuve St. Etienne-du-Mont 26."

d Same as preceding, on green paper.

e 2d state (B. 6th). The sky has been changed: the two columns of smoke no longer curl up over the right end of the bridge, the balloon has disappeared, there is a large crescent moon, and flocks of large birds hover in the air. The

title, "Le Pont-au-Change," is added below. Méryon's monogram in left upper corner.

f 3d state (B. 4th). The large birds have disappeared, there are several small balloons, all lettering below the etching, except the title, has disappeared.

This is presumably W. 3d, although Wedmore notes that the plate bears the number 10, which is not the case here. (See next number.)

g 4th state (B. 8th). The balloon at the upper end of the moon, as well as some quite small ones, have disappeared; others are added, especially three large ones, lettered "[Vas]co de Gama, Pari[s]," etc. Number "10" appears in the lower left corner, and "A. Delatre Imp. R. S. Jacques 265" is added underneath the title.

See also No. 113.

56 L'Espérance.

B. 49. W. 19.

Verses to accompany the foregoing plate. 28 lines, beginning: "Léger Aérostat, ô Divine Espérance." Underneath, on the left, appears: "(Au bas de la Xe des 'Eaufortes sur Paris')"; and on the right: "C. M. Mars MDCCCLIV."

57 La Morgue.

B. 50. W. 20.

a 1st state. Before all letters.

Very rare. The copy here shown has verses in pencil which vary slightly from those catalogued under No. 58.

b 2d state. Below, on the left: "C. Méryon del. sculp. mdcccliv"; on the right: "Imp. Rue neuve St. Etienne-du-Mont. no. 26."

Rare. On green paper.

c 5th state. The left arm of the corpse being carried on the left is now extended. The previous lettering is removed, and below, in the centre, there appears: "La Morgue. 1850," and underneath: "A. Delâtre Imp. R. S. Jacques. 265." On the houses appear the inscriptions: "Hotel des trois balances meublé" and "Sabra Dentiste du Peuple" and "Imagerie religieuse. Exportation." Méryon's monogram in left upper corner, and "11" in right upper corner.

For drawings, see No. 114.

58 *L'Hôtellerie de la Mort.*

B. 51. W. 21.

A set of melancholy verses, referring to the foregoing plate of the Morgue, 62 lines in all, beginning "Venez, voyez, passants!" Underneath: "C. Méryon ft. MDCCCLIV. R. Ne. St. Etienne du Mont. no. 26."

On two small plates.

Burty and Wedmore both say that this is printed in two colors. The present copy, called an "épreuve" in a note in ink on the same by Méryon (dated Paris, 25 Jan., 1855), is in black.

59 *L'Abside de Notre Dame de Paris, 1853.*

B. 52. W. 22.

a Proof. Before completion of upper marginal line and of sky to the right.

b 1st state, before any letters. Marginal line and sky completed.

"Of extreme rarity." — *Wedmore.*

c 2d state. Underneath, on the left: "C. Méryon. del. sculp. mdcccliv"; on the right: "Imp. Rue neuve St. Etienne-du-Mont 26."

On green paper. Signed "Aug. Delâtre," in pencil.

d 5th state (B. 4th). Previous lettering replaced by "L'abside de Notre-Dame-de-Paris, 1853. A. Delâtre Imp. R. S. Jacques. 265." Méryon's monograph in left upper corner, and "12" in left lower corner.

60 "O Fin Dégustateur de Tout Morceau Gothique."

On a small plate, 6 lines of verse to accompany the "Abside," beginning as above. Signed "C. M. mdcccliv. Notre Dame." On the right side, running upward: "Imp. Méryon. Rue neuve St. Etienne du Mont no. 26."

Burty and Wedmore both quote these lines (beginning "O *toi*" instead of "O *fin*") as written on a few early impressions of the "Abside," but do not catalogue them in this etched form.

61 **Le Tombeau de Molière.** C. Méryon ft.
MDCCCLIV. Imp. R. Ne. St. Etienne du
Mont. no. 26.

B. 53. W. 23.

The trial proof appears on the same plate with the "Old Gate of the Palais de Justice." (See No. 40.)

Tail-piece to the set of views of Paris. For drawings, see No. 115.

62 **L'Attelage.**

26 lines of verse, beginning: "Un cheval se trainait triste et tête baissée."

Date "1856" added in pencil, and pencil note (in French): "Unpublished plate by Ch. Méryon, in possession of Madame the widow Péquégnot." Below, a note in ink: "The widow of Péquégnot says she saw Méryon do this plate at her husband's house, a trial of that sort of thing." Not mentioned by B. or W.

63 **Estampes Anciennes, Rochoux, Quai de l'Horloge, No. 19.**

B. 54. W. 47.

The business card of a print-seller, printed, as Burty has it, "in two colours, red and black, by means of two coppers."

a Trial proof, from the plate printed in red, on which the lettering is: "E Rochoux Q No. 19." Figures and border not shaded. A lamp under the arch at the bottom.

b 1st state (B. 1st trial proof). Figures and border shaded. Lamp in blank space under bridge.

c 3d state (W. and B. 2d). The lamp is replaced by a galley. The cables forming the framework are knotted at the lower angles, and have become heavier below.

64 **Tourelle, Rue de l'École de Médecine, 22.**

B. 55. W. 24.

a Proof, before all letters whatever, excepting the inscriptions on the houses, and before the sky. Upper boundary

line arched in the middle, and in the arch appears Méryon's monogram and the figure of oppressed Innocence. The figures in the cart are those of two women.

See Wedmore in regard to proofs. This one apparently comes between B. 2d and 3d states.

b 1st state (B. 4th). With sky. "Fiat lux" is inscribed on the book held by Truth, "Cabat" is added to the inscriptions on the Tourelle, and below the etching the title "Tourelle dite de Marat," with the legend "Sainte, inviolable vérité [etc.]," and "Imp. Pierron r. Montfaucon 1, Paris."

c 2d state. Title changed to "Tourelle Rue de l'École de Médecine, 22. Paris." Printer's line remains.

Not mentioned by W. and B. Comes between W. 1st and 2d. Pencil copy of the legend, by Méryon (*inviolable* being changed to *indissoluble*), and underneath, in pencil: "À Monsieur Philippon, C. Méryon, 6 Juillet 1861. 26 Juin."

d Proof, before letters, of W.'s 4th state. Arch in top border line has been taken out, the figures in the sky have been replaced by two birds. The sky is full of heavy clouds, rays striking across Méryon's monogram in right upper corner.

Very rare. Not mentioned by B. or W.

e Same, on parchment.

f W.'s 4th state (B. 7th). Inscription added below: "Tourelle Rue de l'École de Médecine, 22. Paris MDCCCLXI. Gazette des Beaux Arts. Imp. Pierron r. Montfaucon 1. Paris."

For drawings, see No. 116.

65 Rue des Chantres, Paris. MDCCCLXII.

B. 55. W. 25.

a Trial proof, before sky, the bells, etc., and the birds.

B's 1st state, but *with* a small animal at the top of the belfry spire.

b 1st state (B. 3d). Before the title. Sky and birds inserted, and the animal on the spire has become larger. Above, the border line is arched over the letters "J. B." on an emblematic background, flanked by two bells.

Rare.

c 2d state (B. 4th). With title, as above, and "Chez Rochoux Quai de l'Horloge, 19. Pierron Imp. r. Montfaucon 1." Animal on spire has become smaller again.

"This plate was destroyed after one hundred impressions had been taken off."—*Burty*.

66 Carved Doorway of an Old House at Bourges.

B. 57. W. 33.

a 1st state. Etched portion of plate measures $6\frac{9}{16} \times 4\frac{3}{8}$ inches.

Pencil note by Seymour Haden: "I saw Méryon at work on this plate. S. H." This was in 1864, says Burty, who also says that it was originally etched in 1851, and that few impressions were ever taken from it.

b 2d state. The work has evidently been burnished out all around, reducing the *etched* portion to $6 \times 3\frac{5}{8}$ inches. There are added horizontal cross-lines in the shadow on the door and vertical ones in the shadow thrown by the steps on the right against the wall; also light diagonal dry-point lines all over the plate.

67 La Rue des Toiles, à Bourges.

B. 58. W. 35.

a Trial proof, according to W. (B.'s 1st state). "1853" on a chimney to the right. In the left foreground, a dog scratching up the dirt. Below, on the left: "C. Méryon del. sculp. 1853"; on the right: "Rue Ne. St.-Etienne-du-Mont. 26."

On green paper.

b 3d state (B. 3d). The dog has been replaced by a soldier and two women. "1853" has disappeared from the chimney, as has also the inscription below.

68 Ancienne Habitation à Bourges.

B. 59. W. 34.

a 1st state. Before title. Houses to the right unfinished. "C. M." in left lower corner.

This comes between B. 1st and 2d. The full plate here measures $10\frac{7}{8}$ inches in height and $5\frac{7}{8}$ in width, as in B. 1st. Pencil note: "2e état avec pte. sèche et burin."

b Same as preceding, but the plate has been cut down to $9\frac{1}{2} \times 5\frac{1}{2}$ inches. Etched portion not reduced in size.

c 2d state. Title added below. Houses to the right now finished, and some roughly indicated plant ("a vinestock," says Burty) on the last two. The chimney on the right now sends up three columns of smoke, instead of one up and one down, as before. Work in lower portion of sky has been reduced.

This is the 4th state of Burty, who adds: "In this condition published in the 'Gazette des Beaux-Arts,' after an edition (a 3d state) had been struck off on Dutch paper for the subscribers to the work." For drawing, see No. 117.

69 Le Pilote de Tonga.

B. 60. W. 36.

A decorative border enclosing a record of the achievements of a pilot at Tonga, written in a sort of poetic prose, beginning "Nous partions de Tonga sur un navire de guerre." 2d state, with inscription at bottom: "Souvenir de voyage MDCCCXLII-VII. A. Delâtre Imp. rue Fg. St. Jacques No. 81."

70 La Malingre Cryptogame.

B. 61. W. 37.

a Proof. (B. 2d state). Before the background. Méryon's monogram in right lower corner.

b Same, monogram in red.

c 1st state. With background of leaves.

Monogram in black.

d 2d state. With title, and "Pierron Imp. MDCCCLX." In left upper corner "N. Z.," right upper corner "MDCCCXLV," left lower corner "P." Monogram in red.

"This plate . . . only gave off a few impressions."—*Burty*.

71 Head of a New Holland Dog.

B. 62. W. 38.

72 **Nouvelle-Zélande.** Greniers indigènes et habitations à Akaroa (presqu'île de Banks). 1845.

B. 63. W. 39.

a Trial proof. Before the sky, which is drawn in pencil in the present copy.

b 1st state. With sky. Before title. Title supplied in pencil by Méryon, who calls this, "1ère épreuve avant la lettre."

c 2d state. With title, Méryon's monograph in right upper corner, and, above it, "Voyage de la corvette le Rhin."

73 **Voyage de la Corvette "le Rhin."** — Nouvelle Calédonie — Grand case indigène sur le chemin de Ballorde à Poëpo, 1845.

B. 64. W. 40.

a Trial proof, before letters.

b 1st state. Before the title. Méryon's monogram near right lower corner.

74 **Océanie.** Îlots à Uvea (Wallis) Pêche aux Palmes. 1845.

B. 65. W. 41.

a 1st state (B. 3d). Before all letters. Has the cross-hatching in the sky.

b 2d state (B. 4th). With title, as above, "C. M. ft. 1863. Imp. Pierron r. Montfaucon 1, Paris," underneath, and "Voyage du Rhin" over right upper corner.

For drawing, see No. 118.

75 **Nouvelle Zélande.** Presqu'île de Banks, 1845. Pointe dite des Charbonniers, à Akaroa. Pêche à la Seine.

B. 66. W. 42.

a 1st state (B. 2d). Before letters.

b 2d state. With title, as above, "C. M. del. et sculp."

1863. Pierron Imp. r. Montfaucon 1." underneath, and "Voyage du Rhin" over right upper corner.

Comes between B. 2d and 3d. B. 3d has one boat instead of two, and was exhibited at the Salon of 1864.

76 **Divers pièces gravées.** Collecte, gain, butin de course et de chasse faits au mouillage et à la mer pendant le voyage à la Nouvelle Zélande accompli de MDCCCXLII à XLVI sur le Navire Rhin, sous les ordres de Mr le Capitaine de Vaisseau, mort contre-Amiral en 1852. A. Bérard, commandant la station à Akaroa, Presqu'île de Banks.

B. 67. W. 46.

Title of the New Zealand set, enclosed in a decorative frame.

a Proof. Before any letters. The rolling band at the top is not shaded. The small frames inside of the border are indicated on the right hand side.

Below, "4 juillet 66," in pencil, by Méryon.

b The complete title-page. Below the title, Méryon's monogram and "1866." Underneath the etching, at the left: "Paris"; at the right: "C. M. imp. rue Duperré 20."

77 **Nouvelle Zélande.** Presqu'île de Banks. État de la petite colonie Française d'Akaroa vers 1845 — Voyage du Rhin.

B. 68*a*. W. 43.

a Trial proof, before the clouds, which are drawn in pencil in the present copy.

"11 Aout 60" penciled on the margin.

b The published state, with title as above, and "C. M. del. sculp. 1865. 16 Aout. Paris, Pierron Imp. r. Montfaucon 1."

For drawing, see No. 119.

78 **La Chaumière du Colon.** Vieux-Soldat à Akaroa (N^{elle} Zélande) 1845.

B. 68*b*. W. 44.

a Trial proof before sky. Mountains in background in outline.

b 1st state, before letters. Plate completed.

c 2d state, with title as above, and "C. M. 1866. Pierron Impr."

79 **La Harpe Oasienne.** Prô-volant des Îles Mulgrave (Océanie). Voyage du Navire Rhin (1842 à 46). Paris, 1866.

B. 69. W. 45.

a Trial proof. Before the sky. Pencil note: "Lundi 30 Jll. '66."

b First state. Before letters, with sky. Pencil note: "(2) 31 juillet 1866."

c 2d state. With Méryon's monogram, printed in red, near the right upper corner.

Below, in ink: "A Mademoiselle Gabrielle Niel — Faible hommage de son tout dévoué et très respectueux serviteur C. M. P. 25 août 1866."

d 3d state. The heavy "i" to the left of the vessel, present in the three foregoing impressions, has been taken out. With title, as above, and "C. M. imp. r. Duperré 20."

No connection can be found between these and the states noted by Burty. Wedmore gives no states. For drawing, see No. 120.

80 **Petit Prince Dito** (Bal^{de} N^{elle} Cale.)

B. 70. W. 59.

Under the plate, 11 lines of verse, headed "Fantasia." At the bottom: "C. M. fit Paris Février 1864. Pierron Imp. Paris."

81 À Monsieur Eugène Bléry.

B. 71. W. 48.

16 lines, beginning "A vous, Bléry, mon Maître." Underneath, "C. Méryon ft. Imp. rue Ne. St. Etienne du Mont 26."

82 À Monsieur Eugène Bléry.

W. 48*a*.

Same verses as the preceding, in smaller letters on a smaller plate. Underneath: "C. M. ft. Méryon Imp. R. Ne. St. Etienne 26."

First letter of each line, "Bléry," and "C. M." printed in red. Third line from end reads: "Des vœux que fait son cœur" instead of "De ce que sent son cœur."

83 Loï Lunaire.

B. 72. W. 49.

a Proof. No lettering within the border. "C" and "M" in the lower border.

b Finished. With the verses, beginning "Si j'étais Dictateur," and "C. Méryon fit. Paris, MDCCCLVI. Imp. R. F. St. Jacques no. 81." Two stars in left upper and left lower corner, instead of one in each as in proof. Star in right lower corner raised, circle inserted in centre, just below the inner frame, etc. Different publication line given in B.

c Same as preceding, colored by hand, presumably by Méryon. For drawings, see No. 121.

W. 49*a*, "a variation of the preceding plate," is not shown here.

84 Loï Lunaire.

B. 73. W. 50.

A single box or coffin (instead of two, as in the preceding plate) with another version of the law.

a 1st state. No letters below the lower marginal line. Méryon's monogram in right upper corner.

Below, "19 Sept," in ink, by Méryon.

b 2d state. Below, "C. M. Imp. r. Duperré 20. Paris D 66." Monogram now in left upper corner.

Descriptions in B. and W. are inadequate.

85 **Loi Solaire.** C. Méryon fit. Paris, MDCCCLV.
Imp. R. F. S. Jacques 81.

B. 74. W. 51.

Underneath, addition in ink, by Méryon: "mais l'eau, l'eau froide, glacée, que j'ai oublié. C. M."

"Trials for engraving in relief, by the aid of which bank-notes may be forged" (B. 75 and 76, W. 52 and 53) not shown here.

86 **Rebus.** *Ci-gît La Vendetta surannée.*

B. 77. W. 55.

An anvil on a block, upon which latter appears a woman, with a tub in front of her, washing the letter D. "Année" below the block. The whole enclosed by a circle, round which "MDCCCLXIII." Underneath: "C. M. fecit. Pierron Imp. r. Montfaucon 1."

a Printed in black.

b Printed in gold.

87 **Rebus,** of which the subject is **De Morny.**

W. 56.

Two coast views, a coffin, and a horn enclosing a banquet scene. At the bottom: "Pierron imp. Paris. Janvier 1866" and Méryon's monogram in the centre.

Not in Burty.

88 **Rebus.** *Béranger ne fut véritablement fort, car il n'eut jamais la clef des chants.*

B. 78. W. 57.

A bird, eight lines of verse, a table, a fort, verses, inscriptions, etc.

a Trial proof, before all letters.

On India paper.

b Published state, with "C. M. fecit 1863. Chez Rochoux Quai de l'Horloge, 19. Imp. Pierron, r. Montfaucon 1."

89 Allegorical Design Forming a Frame.

B. 79. W. 54.

All sorts of proofs and states exist, and it seems futile to attempt to number those here shown, and unnecessary to record all the many trifling changes.

a Trial proof. The inner frame is not yet cut out. The open book, "Code Lois," is upheld by a lynx.

On the margin, "30 Jv. 1862," in pencil, by Méryon.

b Titles on the backs of the books and other lettering now added. Méryon's monograph below the book in the centre. Underneath, in the centre: "Paris MDCCCLXII"; on the left: "Méryon inv. sculp."; on the right: "Méryon Imp. r. Duperré 20." Printed with a second plate in the centre, showing the portrait of M. Guéraud, a printer and bookseller. (See No. 101 in the present catalogue.)

B. 4th state, plus the portrait. Printed in black and red.

c The book "Code Lois" is now opened flat, and a sword lies before it, while the lynx has disappeared.

Comes between B. 5th and 6th.

d Same as the preceding, partly printed in red.

e The inscription underneath, on the right, has been replaced by "A. Beillet Imp. Quai de la Tournelle 35." The portrait again appears in the centre, now with the initials "C. M." on the left, over the shoulder.

f Changes in the middle books on the right, the half-hidden skull on one has disappeared.

Some red ink used.

g Same as the preceding. Red ink applied to different portions.

90 Allegorical Drawing for the title-page of a catalogue of the works of the engraver, Thomas de Léu.

B. 80. W. 61

a Trial proof, before all letters. The horizontal shading

of the background and shading elsewhere is not finished. Monograms "A. M." and "J. (?) S." wanting at the top.

b 2d state. (B.'s 2d.) Plate finished and with title; "Thomas de Léu. Essai du catalogue de son œuvre précédé [*sic!*] d'une notice historique par Thomas Arnaudet," and other lettering. Underneath: "C. M. del. et sculp. 1866. Imp. Pierron. r. Montfaucon 1. Paris."

No states given by W.

"This lettering, as well as that of a large number of the etchings which he either made or retouched after his return from the hospital at Charenton, were not written in by him, although he was an adept at handling the burin, in little strokes. He told me that he had them done by an artist who was especially good at this work, but he never told me the name."—*Burty*.

B. 81 is a repetition of B. 30.

91 *Le Ministère de la Marine.*

B. 82. W. 26.

a Trial proof, before all letters. With all the fantastic figures in the air, but before the sky and before the sword on the ground to the right.

With "10 Jvr. 1865. Épreuve naturelle. C. M." in pencil, by Méryon. Comes between Burty's "trial proof" and "1st state."

b Same as preceding, with clouds drawn in pencil.

Pencil note: "Unique."

c 1st state. Plate completed especially by the addition of the clouds, cross-hatching on the columns and roof of the Ministère, and the sword on the ground.

Not mentioned by Burty. Comes between his 1st and 2d states.

d 2d state. (B.'s 2d.)

With Méryon's monogram underneath. For drawings, see No. 122.

92 *Collège Henry IV.*

B. 83. W. 58.

a Trial proof, before the sky, and before the houses and hills on the left.

b Trial proof, with the houses and hills on the left.

c 1st state. With the "triangle" in the finished sky, and the "boule noire," on the first boat in the queer procession. Underneath, on the left, "Imp. Pierron r. Montfaucon 1," and below: "Paris, Rochoux, Quai de l'Horloge, 19."—On the right, "C. M. Fbat. 1863-64," and under that the title, "Collège Henri IV., [etc.]" followed by seven lines of description, in which it is stated that the plate is not yet finished, but that thirty proofs of this "special state" are offered, dedicated to "those adepts entirely devoted to the one and absolute cause of the TRUE and the GOOD." At the end, "Paris, ce 15 Janvier, 1864."

d 2d state. Méryon's monogram at the top in the centre. Below it, to the right, a steamer with sails is introduced. "C. M. Fbat.," below, on the right, appears to have been obliterated, "1863-64" remaining. To the statement regarding the "thirty proofs" of the preceding state is now added a footnote: "plus 10 of this one." (See B. and W.)

e W.'s 4th state. The fantastic upper portion has been replaced by houses. At the top are small medallion equestrian portraits of "Henri IV" and "Napoleon III," flanking a Latin inscription. Méryon's monogram now appears on a house in the centre, towards the right. Title and description are now replaced by: "Vue à vol d'oiseau du Collège Henri IV [&c.] Paris DCCCLXIV."

f W.'s 5th state. (B. 4th.) The title now stops at "avoisinentes," and followed by a long, vague description, beginning: "Paris de la lanterne du Panthéon," and ending: "l'urgence de ces sujétions. Paris. Aout. 1864."

Pencil note: "Dernier état. Planche détruite."

93 **Bain-froid Chevrrier, dit de l'École.** Paris MDCCCLXIV.

B. 84. W. 27.

a Trial proof, before all letters, before the sky, the shadows on the bath-houses and the inscription on the board over the bath-houses, and with a white space where the figure of a man later on appears, on the extreme right.

b 1st state (W. Trial proof. B. 1st state). With sky, shadows on the bath-houses, and the figure of a man on the extreme right, near the doorway of the house.

Méryon's signature, "C. M. 1864," in ink.

c 2d state with "Bain-froid Chevrier" on the board over the bath-houses, Méryon's monogram at the top, and title as above, with "Pierron Imp. Paris." Under the etching, printed upside-down, are ten lines of verse, beginning: "Eh oui! voilà la LOI."

For drawings, see No. 123.

"Portrait of Méryon" (B. 85), "Portrait of Mons. Decourtive" (B. 86), and "Portrait of M. Eugène Bléry" (B. 87) are not shown here.

94 Portrait of Casimir Lecomte.

B. 88. W. 86.

a With "C. Méryon del. aqua forti. 1856 d'après G. B."

B. 2d state. No states in W.

b Same as preceding, on parchment.

"The initials 'G. B.' are those of the painter, 'Gustave Boulanger.' This was a facsimile of his drawing."—*Burty*.

95 Évariste Boulay-Paty. After a bronze medallion by David d'Angers.

B. 89. W. 87.

a With title, and "Delâtre Imp. r. des Feuillantines, 4 Paris."

B.'s 2d state. Wedmore gives no states. "3 Feb." on margin, in pencil.

b With "C. M. sc. 1861" under the title.

96 François Viète.

B. 90. W. 88.

a Trial proof. Figure wanting from under the arms downward, excepting the feet and a thin strip from the right elbow down. The top or upper border line curves downward in the centre, forming a double arch.

b Trial proof. Figure finished. Inscription "A + B + C.," shadow below the ball, chess-squares and chessmen, and mathematical diagrams now appear. The end of the yarn or

cord now falls from the ball to the floor. Méryon's monogram underneath, within the circle formed by a snake.

c Finished plate. The top border line has now been squared off. Shadow between right foot and ball now appears. Title: "François Viète," and "d'après Rabel, 1861," and "A. Beillet, Imp."

B.'s 2d state. No states mentioned by W.

97 **Pierre Nivelles**, évêque de Luçon, né à Troyes en 1584, mort à Luçon le 10 Fév. 1660.

B. 91. W. 89.

a Proof before all letters.

b With inscription, as above, and "D'après M. L. Imp. A. Beillet Q' de la Tournelle 35 Paris."

c With alternate letters in the inscription around the portrait printed in red ink.

"Etched on tin."—*Burty*.

98 **T. Agrippa d' Aubigné**.

B. 92. W. 90.

a With title, and "C. M. d'après Ht. Imp. A. Beillet Q. de la Tournelle, 35. Paris."

b Plate worked over and cut down, line below portrait now straight instead of curved. No letters.

On tin, after a lithograph by Hibert, says *Burty*.

99 **Jean Besly**. 1861, d'après I. Isac. Imp. A. Beillet Q. de la Tournelle, 35.

B 93. W. 91.

a Trial proof. Before letters.

b With all inscriptions. Méryon's monogram in left upper corner, and "ÆT. 70 ANN. 1642" in right upper corner.

100 **René de Burdigale Sr. de Laudonnière
Sablais**, d'après Crispin de Pas. A. Beillet
Imp. Quai de la Tournelle, 35, Paris.

B. 94. W. 92.

B.'s 3d state. With Méryon's monogram at the bottom of the oval frame.

101 **Portrait of Armand Guéraud, the printer.**

B. 95. W. 95.

a Before the initials "C. M."

Pencil note by Méryon: "État portant les marques des parties complètement vides de la planche par suite du fusion du métal."

b With "C. M."

From a photograph. "It was engraved with the burin on a soft metal—tin—which only gave off a few proofs."—*Burty*. (See also No. 89.)

102 **Bizeul (Louis:Jacques:Marie), 1860.**

B. 96. W. 93.

a Trial proof, before letters. B.'s 2d state.

b With title as above, "C. M. sculpt., 1861. Imp. Beillet, Paris," below, and "75e année de son âge" above.

B.'s 4th state.

103 **Benjamin Fillon.**

B. 97. W. 94.

a 1st state. (B. 1st.) "C. Méryon sc. s. Pho. LXII. e." over right shoulder.

b 2d state. (B. 2d.) Added: "Benjamin Fillon," and "C. M. scupit 1862. A. Beillet Imp. Quai de la Tournelle, 35, Paris," below, and "43e année de son âge" at the top.

No states in W.

DRAWINGS
AND A SET OF PHOTOGRAPHS.

The drawings are in pencil, except Nos. 104 and 108.

- 104 **Portfolio lettered in ink and color by Méryon** for presentation of impressions of his early etchings to Eugène Bléry, his master.

With attestation in ink by B. Bléry, daughter of the artist, 10 May, 1890.

- 105 **Drawing of a New Zealand Float.**

- 106 **Drawing of a Dredge.**

- 107 **Photographs and Drawings for the Etching, "San Francisco."**

a Five photographs joined together.

b Complete drawing in five sections.

c Drawing of first section in reverse.

d Drawings of figures of "Work" and "Abundance" and the head of the banker A. Pioche.

e Sketches of head, hand, and foot of "Work," and sketch of figure on piazza.

See No. 29.

108 **Pen-and-Ink Drawing for "Fluctuat nec Mergitur."**

See No. 43.

109 **Drawing of a Grottesque of Notre Dame, with verses, "Sur une Chimère de Notre Dame de Paris," dated "November MDCCCLIII."**

Reproduced in "Notes et Souvenirs sur Charles Méryon," by A. Bouvenne.

110 **Sixteen fragmentary sketches of architecture.**

111 **Sketch for portion of the etching, "Saint-Etienne-du-Mont."**

See No. 51.

112 **Drawings for "Le Pont Neuf."**

a Sketch of a tower.

b Drawing of an arch.

Note on the sketch, in ink: "pris à la chambre claire."

c Sketch of part of the subject.

d More complete drawing of the same.

See No. 54.

113 **Sketch of bath-houses under the Pont-au-Change.**

See Nos. 27 and 55.

114 Drawings for "La Morgue."

a Complete drawing.

b Sketch of windows.

See No. 57.

115 Two Sketches for "Le Tombeau de Mo-
lière."

See No. 61.

116 Two Drawings for "Tourelle, Rue de
l'École de Médecine, 22."

a Complete drawing. Signed "C. M.", in ink.

b The spire of the tower.

See No. 64.

117 Drawing of "Ancienne Habitation à
Bourges."

See No. 68.

118 Drawing of "Océanie, îlots à Uvea (Wal-
lis). Pêche aux Palmes, 1845."

See No. 74.

119 Drawing for "État de la petite Colonie
Française d'Akaroa vers 1845."

See No. 77.

120 Drawing for "Prô-volant des Îles Mul-
grave, Océanie."

See No. 79.

- 121 **Two Studies for the larger etching "La Loi Lunaire."**
See No. 83.
- 122 **Two Drawings for "Le Ministère de la Marine."**
See No. 91.
- 123 **Two Drawings for "Bain-froid Chevrier."**
a Complete drawing.
b Fragment.
Both with "C. M. 1864" in ink. See No. 93.
- 124 **Drawing of a Bird, and enlarged drawing of its foot. With pencil memorandum.**





